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THE LOAN EXHIBITION IN THE NATIONAL ACADEMY OF DESIGN.

Wealthy collectors of decorative art objects are generally very much averse to placing their costly treasures on public exhibition. Man is by nature selfish, and the more selfish he is the more pleased is he with the possession of something that is not only uncommon, but something that has not been "profaned," to use his language, by being gazed at by the mob. Of all the peculiar ways in which human selfishness is manifested, this is, we think, about the meanest; because no matter how publicly an object of art be exhibited, its intrinsic value cannot be diminished thereby. The finest enamel, the most costly piece of porcelain, the most artistic figure in bronze, cannot possibly be injured in value by allowing such objects to exert their influence on the uneducated mind. The only result of such a practice is to educate the uneducated, to refine the unrefined, without the least diminution in the value of the art object.

In New York City alone, there are a great many wealthy private collectors of art objects, whose treasures, if they could be properly placed on exhibition, would do more to educate the public in matters of art than all the books that have been written concerning them. An idea of this kind has lately been put into practice by the National Academy of Design, at the corner of Twenty-third street and Fourth avenue, New York City. Over a year ago the council of the academy discussed the desirability of holding during the summer of 1893 an exhibition that would fairly represent the class of art objects owned by private collectors in New York City; and early last winter the project took shape in the hands of a few gentlemen who met at the Century Club, who it was took the matter in charge, and have secured a most valuable and interesting collection of art objects, which are now on exhibition in the Academy building.

It has been the aim of those in charge to show a moderate number of carefully selected objects properly displayed, rather than a more extensive exhibition of those more commonly shown.

The exhibition includes the Belmont collection of paintings, which is exhibited in the South Gallery, and paintings are loaned by Mr. Samuel P. Avery, Mr. C. Vanderbilt, Mr. Jno. Rogers, Mr. Henry G. Marquand, Mr. Jos. P. Howard, Mr. William L. Andrews, Mr. C. P. Huntington, Mr. Wm. P. Blodgett, and quite a number of paintings owned by the Academy.

In each of the four galleries there are also cases containing porcelains, bronzes, cloisonnes, Greek art objects, etc., and in the corridor there are exhibited tapestries, rugs, bronzes and inlaid woods. All the examples are exceedingly rare and a contemplation of the noble forms and handsome decorations of these objects of unusual merit and rarity should be both a duty and a pleasure on the part of every one who takes the least interest in decorative art.

PICTURES.

The collection of paintings made by the late August Belmont, has been known for years throughout the art world as one of the most famous in this country, but has been seen by but few outside of the owner's personal acquaintances, as he never loaned his paintings for promiscuous exhibition. His sons, the Hon. Perry Belmont, Mr. August Belmont and Mr. H. O. F. Belmont, have generously placed the collection in charge of the Academy, and this will be the only opportunity

for the public to see it in its entirety previous to its division.

"The Prisoners" is a small, but powerful canvas by De Neuville, and a peaceful marine subject by Clays, is one of the gems of the collection. A small canvas full of splendid color by Rico, represents a "Garden near Venice," while there is a painting by Grolleron, one of the youngest and most promising painters of military subjects, the subjects in the present instance being French prisoners in charge of German soldiers.

"Marino Faliero and Angiolina, receiving the sentence of Steno," is the subject of a magnificent canvas by De Keyser. The "Head of Christ," is a typical painting of the famous Munkacsy. A very brilliant piece of coloring is a Japanese interior, entitled "The Toilet," an genre painting by Girard, while Bougureau is represented by a most delicate canvas, entitled "The Twins," which is one of his most popular works, and one that is well known from numerous reproductions. "The Peasant at Work," by Millet, and "Cattle Grazing," by Tryon, are well known paintings, while the finely executed canvas, entitled "Marguerite Leaving Church," by Leys, after the Flemish style, is a most valuable work. There are in all 111 separate paintings.

Among those in the West gallery, we may mention a brightly-colored Spanish scene by Villegas, a pupil of Fortuny, and a humorous canvas "Baron Munchausen," by Geyer.

A very realistic subject entitled "Fruits and Flowers," is by St. Jean. There are paintings by Knaus, Delacroix, Millet, Greuze, a portrait of Washington by Stuart, and a portrait of Caroline Wilson by Sir Thomas Lawrence. There are pictures by Gainsborough, Reynolds, Madame Le Brun, Romney, Boughton and West. There is a painting of the "Head of the Madonna" by Raphael, a landscape by Van Ruysdael, and "The Shipwreck" by De Haas, a painter brought to New York by Mr. Belmont.

OLD DECORATED CHINESE PORCELAINS.

The South gallery is filled with cases A, B, C, D, E, F, G, containing old decorated Chinese porcelains of great rarity and beauty. Case A is filled with vases exhibiting varieties of the rare black hawthorn pattern. The rose family has splendid representations in vases and jars in Case B. In Case C, beautiful eggshell lanterns and roseback plates may be viewed. Case D, contains beautiful blue and white hawthorn ginger jars, and four tall tiger lily vases. Case E, has a famous lot of hard paste blue and white vases. Case F, contains a rare gathering of powder blue specimens, and in Case G, a group of famille verte pieces of early origin, loaned by Mr. James A. Garland.

Some most valuable pieces of old Chinese single color and soft paste blue and white porcelains, from the fourteenth to the eighteenth centuries, are loaned by Mr. Henry Simpson. In Cases I and J, contains a rare collection of rare old single color pieces, and a superb collection of red glazes and the famous peach-bloom tints.

In the North gallery Mr. S. P. Avery exhibits cases containing costly cloisonne enamels. In Case M, there is a superb representation of examples of enamel art. The exhibit is composed mostly of cloisonne, dating from the middle of the fifteenth century to the Kien-long period, 1736 to 1795. A few pieces of champeve are Chinese and probably of the seventeenth century.

Mr. H. K. Bishop contributes two cases, N and O, containing distinguished examples of Chinese and Japanese metal work. Iron and bronze are the

metals used, and wonderful art objects have been produced, some of the larger bronze incense burners, dragons and other important pieces from this collection having been placed in the corridor for decoration.

The West gallery is occupied by cases containing Greek vases and terra cotta statues in groups from the private collection of Thos. B. Clarke. The most notable object is the grand terra cotta Greek vase on a pedestal in the centre of the gallery, known in Europe as the Capo di Monte vase. It belongs to the third century, B. C., and is decorated with a representation of Pallas, Apollo, Artemis and Herakles. There is also a combat between Greeks and Amazons. Case P has been filled with Greek vases of perfect form, large and small, are made in the best periods. These objects are not only interesting to the Archaeological student, but the recent developments in art taste has led to the gathering of beautiful antiquities for household embellishment by many amateur decorators throughout the country. Ancient Greek vases of noble form and handsome decoration possess attractions not only because of their beauty of outline and form, but for the reason that they invite investigation of the great art epochs they represent. The remarkably perfect condition of the art objects in this collection will be commented upon. There are Amphora or receptacles for holding wine, oil and honey; Calpis and Hydria, used for holding water; wine and water were mixed in the Crater, Kelebe and Oxybaphon. The Aryballos and Lekythos held perfume and ointment, and the Kylix, Kantharos and Scyphos were drinking vessels.

In Case Q are terra cotta statuettes and groups, brought from recent excavations in Greece and Asia Minor. The groups are made in moulds like the Tanagra figurines and no duplicates have yet been found of these. The artist seems even in the groups of similar design to have treated the figures and drapery differently in each composition. The impression that these artistic objects produce, on account of the great beauty of the modelling, and the sentiment and imagination exercised in their production, is profound. The specimens shown are the productions of the artists in the third and fourth centuries. Some groups show the realistic side of life, while others portray mythological ideas.

The corridor of the building is a perfect museum of tapestries, rugs, bronzes and inlaid woods. There is a beautifully embroidered Chinese Imperial banner, the lower part of which takes the form of four embroidered streamers. This banner is carried in the procession on State occasions. There are examples of Spanish silk tapestry, Genoese velvet and embroidered Persian prayer rugs. A Portuguese tapestry represents soldiers sacrificing preparatory to going forth to battle, and a framed panel of embroidered tapestry of the sixth century is of German workmanship is ten feet in length, the subject being scriptural.

A rare Gobelin tapestry represents Louis XIV. and his army returning with prisoners and trophies of war. There are examples of Turkish embroidery in gold and grey, Indian embroidery, made apparently from shavings of metal, incrustated with gems.

An Aubusson tapestry represents Cybele and Triptolemus. There are also Japanese silk embroideries.

One of the most unique exhibits in the corridor is a collection of books bound in silver and silver and gold covers, either in repousse, chased or engraved. They were executed by French, German and Italian artists of the seventeenth and eight-

THE DECORATOR AND FURNISHER.

eenth centuries. The books are mostly of a devotional character and printed in German and French languages. Books so bound were prized as heirlooms, and often the covers served for different contents, as abuse or caprice dictated, and were often destroyed for the value of the metal. Such examples have become exceedingly rare. The obverse sides are generally of a different design from that of the front. Designers and others connected with decorative art will obtain many new ideas in examining this unique collection of objects

In the warerooms of the above firm there is on exhibition the most complete line of brass, iron and brass and iron beds to be seen in this country. Some of the newer designs are decorated with porcelain spandrels, and many of the enameled iron beds are mounted with lacquered brass trimmings, giving them a most agreeable appearance.

For those who are able to afford the difference in price between a highly finished brass bed, and an iron bed, we advise by all means to purchase the brass article; but for those whose means are lim-

household possibility. The use of metal ornament and trimmings has widened out from the mere decoration of doors and cabinets, to that of the building itself. In this branch of art the use of decorative metal work is a revelation to many, and by its use the modern house beautifully gleams with the products of artistic taste in beaten or embossed bronze, brass, steel or iron.

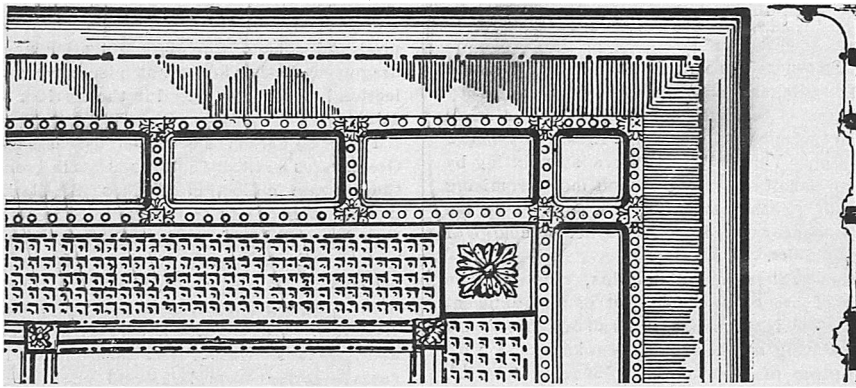
As in the older days, when art was truly recognized, there again arises the artistic instinct to decorate our homes in a spirit consistent with mechanical devices for durability and beauty, and the choice of a consistent scheme of metal decoration requires the beauty of mechanical excellence, combined with artistic taste.

A metal ceiling, whether made of stamped steel, or embossed iron, is one of those modern inventions in which the arts of the builder and the decorator have been concentrated to produce a product characteristic of our time. This unique and valuable method of sheathing walls and ceilings with a durable decorative material is one of the great advances of modern art. Not only the metal work is rich in itself, but its use, accompanied by its appropriate settings, is particularly fine, such as filling the sunken spaces of paneled ceilings, wherein wood and metal are displayed to the highest advantage.

Mr. Northrop's factory in Rose street, New York, contains many examples of the metal worker's art, and the visitor cannot fail to be filled with enthusiasm over the gems of art metal exhibited. The tasteful and beautiful appearance of the buildings so decorated cannot fail to give their owners a wider appreciation of the possibilities of art metal work.

NEVIUS & HAVILAND.

One of the most attractive exhibits in the Manufacturers and Liberal Arts Building at the World's Fair, is the pavilion devoted to the efficient shade roller manufactured by Nevius & Haviland, of this city. It is located in the gallery of the building



SECTION OF STEEL CEILING. BY THE KINNEAR & GAGER CO., COLUMBUS, O.

of virtu. No collection so varied and so valuable as this has ever been displayed under a single roof in this country.

THE STEEL CEILING.

In the onward march of improvements in the mechanical arts during the past decade, no one line shows greater progress than the methods and materials used in the construction of buildings. The architect, the engineer, and the mechanic have joined forces with the result that the modern building of to-day possesses not only beauty of outline, but all the elements of strength and durability besides. Iron and steel have largely taken the place of wood, plaster and brick, not only in the direct construction of the building itself, but in the interior finish and decoration as well. Steel is being very largely used for ceilings, wainscotings, &c. We show above a section of ceiling which is made from plates of cold rolled steel, No. 27 gauge, by the Kinnear & Gager Co., Columbus, Ohio. This is only one of the innumerable designs manufactured by this company.

This ceiling possesses all the requirements of a perfect ceiling, and is susceptible of any style or degree of ornamentation. It is not injured by water, and will last as long as the building itself.

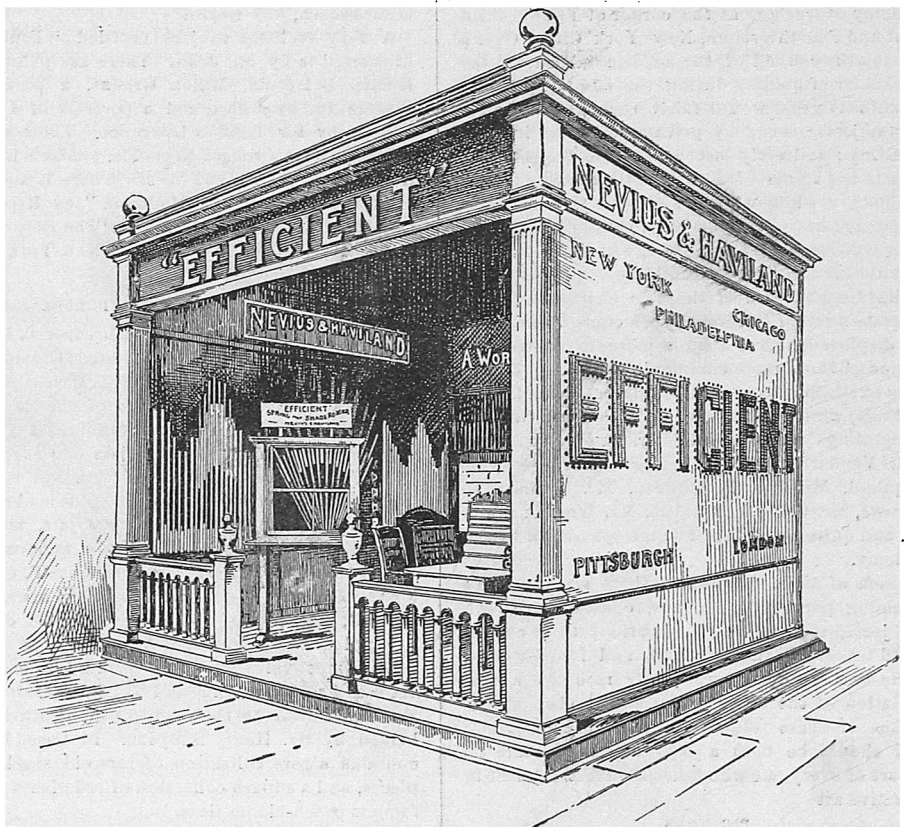
The Kinnear & Gager Co. will be glad to receive visitors at their works, or at their World's Fair headquarters, Manufacturers' Building, Department H, Section Q, No. 72. Or they will send handsomely illustrated descriptive catalogue, if requested.

MESSRS. B. FITCH & CO.

The merits of the metal bed have already been so voluminously described in this journal that it would be like gilding fine gold—or re-lacquering well lacquered brass—or re-enameled well enameled iron to again call attention to the merits of such goods. Their strength of construction, artistic appearance, highly finished surfaces, compactness of construction, hygienic qualities, extreme durability and ventilating properties have all been commented upon. There is one point, however, that Messrs. Fitch & Co., of No. 59 Fourth avenue, New York, who make a specialty of beds of this description, have called our attention to, and that is, that the metallic bed, whether brass or iron, can be placed with the head right before a window, if necessary, without detriment to the passage of light and air into the apartment. It is sometimes desirable that the head of the bed should be placed right across a window, and in the case of a wooden bed, this shuts out the light from the apartment, whereas no trouble need be feared by the use of brass beds.

ited, we would suggest that the use of the enameled iron is quite as satisfactory, and will answer every purpose to which the bed is applied, as well as if the framework were entirely in brass.

In addition to bedsteads, the firm keeps an immense stock of hair, wool and other styles of mattresses, blankets and bed equipments of every kind. Their spring woven wire mattresses are already well known to the trade, and their sterling merits need not be further commented upon.



PAVILION OF THE NEVIUS & HAVILAND, "EFFICIENT" SHADE ROLLER, MANUFACTURES AND LIBERAL ARTS BUILDING COLUMBIAN EXPOSITION, CHICAGO.

MR. HENRY S. NORTHROP.

This is the age of organized production, whereby skillful supervision, combined with the advantages which accompany the facilities for making, handling and applying industrial art products creates a system which, while it retains the individualism of the artist, add to it the productive capacity of a thousand artisans, making the use of modern art work a

Section F, Column 14, No. 276. All the various sizes and qualities of the well known efficient spring shade roller are artistically arranged, and the agent in charge presents visitors with price lists and the name and address of the manufacturers agent in any desired part of the world. A handsome souvenir card printed in colors giving "a pointer" on the merits of the efficient roller is also presented.



Specialties in Upholstery.

W. & J. SLOANE

Are showing, this season, many attractions
in this Department in

VELOURS—

Single and double-faced Titians,
Jute plain or figured, Louis XIV. Silk,
Boucle, Oriental, Empire.

Satin, Satin Plushes, Tabourettes,
Tapestries.

Lace Curtains and Laces by the yard.

SAMPLES ON REQUEST.

Broadway, 18th and 19th Sts.,
NEW YORK.

BARGAINS IN TAPESTRIES.

Mr. J. F. Douthitt, of 286 Fifth Avenue, New York,
will dispose of about five thousand finely painted
tapestries this autumn to the trade. He desires to
introduce these goods throughout the country, and

as everything else is low this season on account of
the stringency of the money market, he intends to
cut the price correspondingly on his art goods.
We commend these tapestries to our readers. Every
wholesale buyer should see him or write him.

NOTICE OF DISSOLUTION.

The co-partnership heretofore existing between
Joseph Hanggi, Frank M. Cady and Ernst Medicke,
doing business under the style and firm name of
the St. Paul Furniture Co., is this day dissolved by
mutual consent, Frank M. Cady, retiring.
June 30, 1893.

NOTICE OF CO-PARTNERSHIP.

The undersigned have this day formed a co-part-
nership under the firm name and style of the St.
Paul Furniture Co., and have succeeded to the
business of the old firm, taking all assets and as-
suming all liabilities.

July 30, 1893.

JOSEPH HANGGI.
ERNST MEDICKE.
ALBERT MOORMAN.

LITERARY NOTICES.

The July number of the NORTH AMERICAN RE-
VIEW will contain "An Unpublished Speech of
Abraham Lincoln," with an introduction by Con-
gressman Hitt.

It is not usual for writers to illustrate their
articles, nor, as a rule, are illustrators willing to
put their pens in evidence with their brushes. Two
exceptions appear in the August HARPER'S. Fred-
eric Remington wrote as well as illustrated the
account of a canoe trip which is printed under the
title "Black Water and Shallows," and William
Hamilton Gibson is the author as well as the im-

bellisher of "A Queer Little Family on the Bitter-
sweet," a veranda study in natural history.

THE JULY NEW ENGLAND MAGAZINE is a bright
summery number, the very thing to while away the
tedium of railroad travel or to complete the luxury
of recreation at the seashore or in the mountains.
The editors have put it together with due regard to
the season, and it is one of the best mid-summer
magazines. There is more fiction than usual, and
it is of the highest quality, and deals with unhack-
neyed subjects. Among the contributors are Rev.
Julius H. Ward writing on the White Mountains;
Price Collier on "A Frontier Army Post"; Henry
Lambert on "Forest and Forestry"; Walter Black-
burn Harte, on "The Common and Human in
Literature"; Oscar Fay Adams, "In the Footsteps
of Jane Austen," a description of the homes and
haunts of the author of "Pride and Prejudice" and
"Northanger Abbey"; and Zitella Cocke, "The
Mocking Bird."

THE SEASON for August, just received, is fully up
to the high standard ever aimed at by its pub-
lishers. In this journal ladies can always depend
on the illustrations being new and original, and of
the most refined styles. By following the fashions
represented each month in THE SEASON a lady will
never fail to be well dressed. In the August num-
ber, on plate 999, seven handsome outdoor costumes
of exquisite designs are represented, Figs. 1, 3, 6
and 7 being very desirable and seasonable. Plate
1002 shows two very handsome toilettes for the sea-
side promenade. Plate 1003 is devoted to children.
Five beautifully colored designs show sixty-three
handsome costumes, besides the colored plates, and
seventy-five beautiful illustrations for fancy work
in knitting, crochet, lace, embroidery, scotch work,
Berlin, applique, initial and monogram letters. In
fact, all kinds of designs of pretty work for idling
away a summer hour in decorating and beautifying
our homes make this beautiful and useful book a
necessity in every home-loving family.

BOOKS

FOR

Architects, Artists, Designers and Decorators.

The following Books will be sent, postage paid, on receipt of price. Address,

THE ART-TRADES PUBLISHING & PRINTING CO., 132 Nassau Street, New York.

Polychromatic Ornamentation,

By A. Racinet. Containing innumerable
designs in all styles of ancient and mod-
ern historic art. In two series.

First Series contains 100 plates in
chromo-lithography. Price, \$40.00.

Second Series contains 120 plates in
chromo-lithography. Price, \$53.40.

A Grammar of Ornament,

By Owen Jones. Containing 112 colored
plates in vivid colors, representing the
various styles of ornament. Price, \$35.00.

Specimens of Architecture and Sculpture,

By M. A. Ragenet. In 20 volumes. Price,
each volume, \$4.00.

Ornamental Treasures,

A popular collection of 85 colored plates,
illustrating the Egyptian, Assyrian, Greek,
Roman, Pompeian, Chinese, Japanese,
Indian, Persian, Arabian, Moresque,
Turkish, Celtic, Byzantine, Middle Ages,
Italian, French, and German Renaissance,
and the styles of the 17th and 18th cen-
turies. Price, \$8.00.

Figure Ornaments in the Cupola and Halls of the Imperial Court Museum of Natural History at Vienna.

In two series, each containing 28 plates
and portfolio. The figure sculpture in this
work is of commanding elegance. Price,
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Nature in Ornament,

By Lewis F. Day. Containing 123 full-
page plates and 193 illustrations in the
text, showing examples of decorative treat-
ment of motives from nature in all styles
of decorative art. Illustrated by Egyp-
tian temple sculptures, Assyrian wall de-
coration, Coptic embroidery, Chinese porce-
lain painting, Hindoo stone carving, Paint-
ed stuffs from Peru, Greek scroll orna-
ment, sculptures and mosaic, Gothic tra-
ceries, Celtic interlacements, Heraldic
ornament, Mohammedan wood carving,
Rococo scroll carving, Pompeian wall
painting, Persian carpets, Tudor carvings,
Italian bronzes, Japanese diapers, Sicilian
silk patterns and modern designs in silks,
cretonnes, wall-papers, carvings, etc., etc.

248 pages. 12mo. Cloth. Gilt. Price,
\$5.00.

Text Books of Ornamental Design,

By Lewis F. Day. No. 1, The Anatomy of
Pattern (35 full-page illustrations); No. 2,
The Planning of Ornament (38 full-page
illustrations); No. 3, The Application of
Ornament (43 full-page illustrations).
Bound in cloth. In one volume. Price,
\$4.50.

Lessons in Decorative Design,

By Frank G. Jackson. Mr. Jackson is the
second master in the Birmingham Muni-
cipal School of Art. This admirable work
has been prepared to assist students in
their early decorative attempts by show-
ing them the constructive origin of
ornamentation, and the profuse illustra-
tions make clear the guiding principles
and orderly methods that underlie true
decoration of every kind. It is an admir-
able work. Price, \$3.00.

Das Mobil,

By Messrs. E. Lambert and A. Stahl,
architects. An illustrated history of fash-